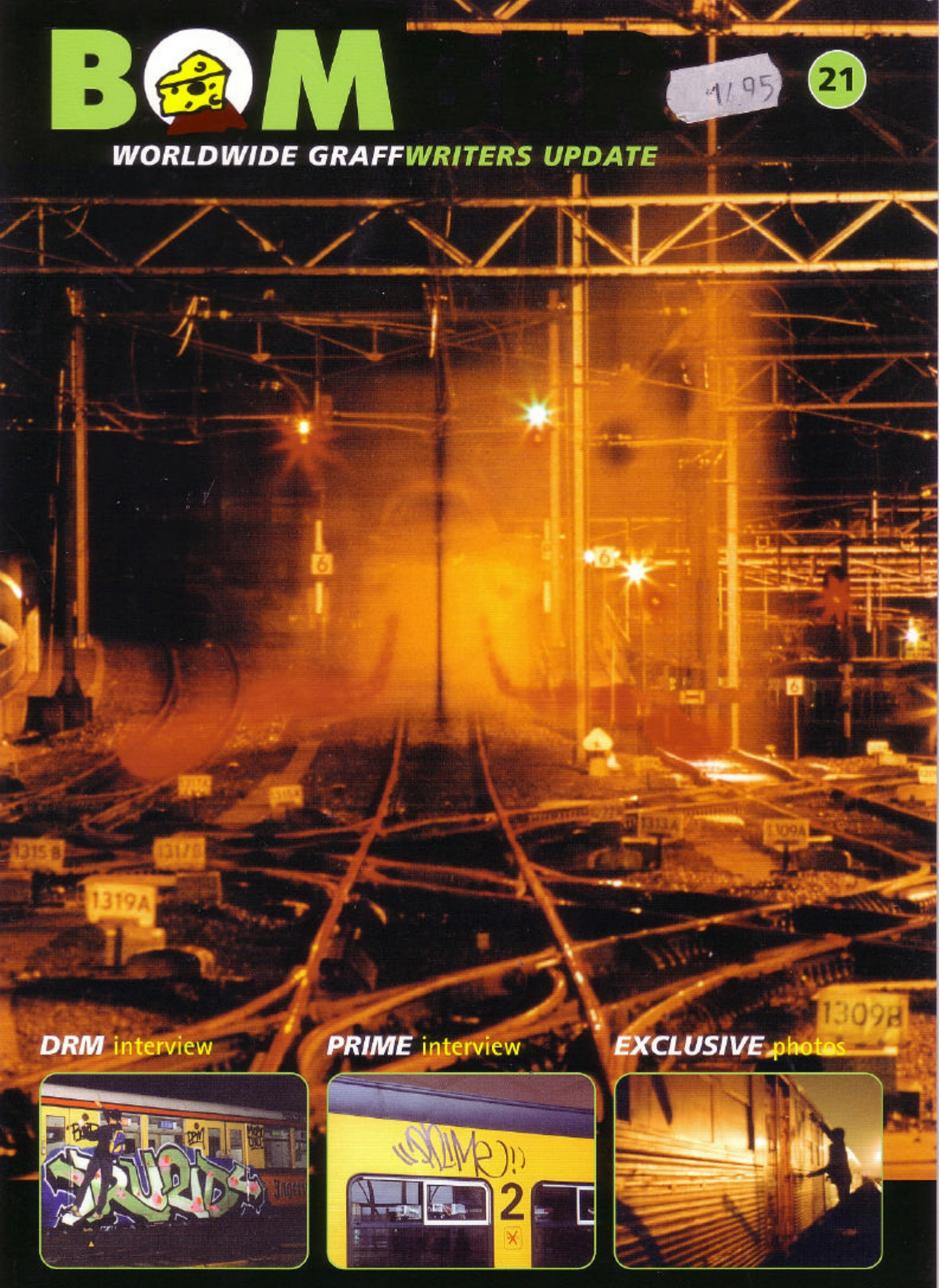
VISIT…

BOM

WORLDWIDE GRAFFWRITERS UPDATE

1/95

21



DRM interview

PRIME interview

EXCLUSIVE photos

PLUS *Mins, Loomit, Stories, Wholecars; a lot! and the best from Holland and Europe*

KickStart

The Issue 21 intro

SCAGE and **AMASE** *KN TSF* Holland 2000

MHDOS *MH and DOS alliance* Wiesbaden 2000

ROS *EVK* Rotterdam subway station 2000

ZEFA *GAP* Paris 2000

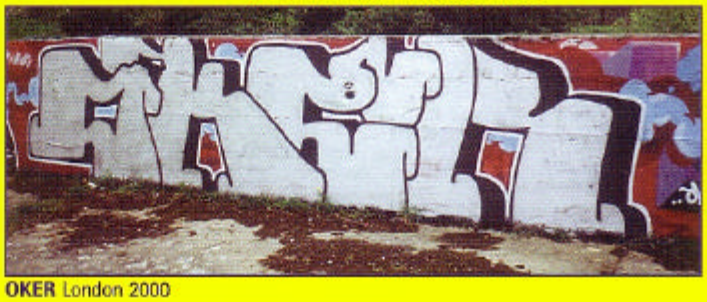
FOLCK *PYC* Sweden 2000

CAEY *VIMOAS TD* and **SELL** *TD* character by **IKAROZ** Stockholm 2000

VIM by **DUDGE** Stockholm 2000

SWET *TWS DAM* Wiesbaden 2000

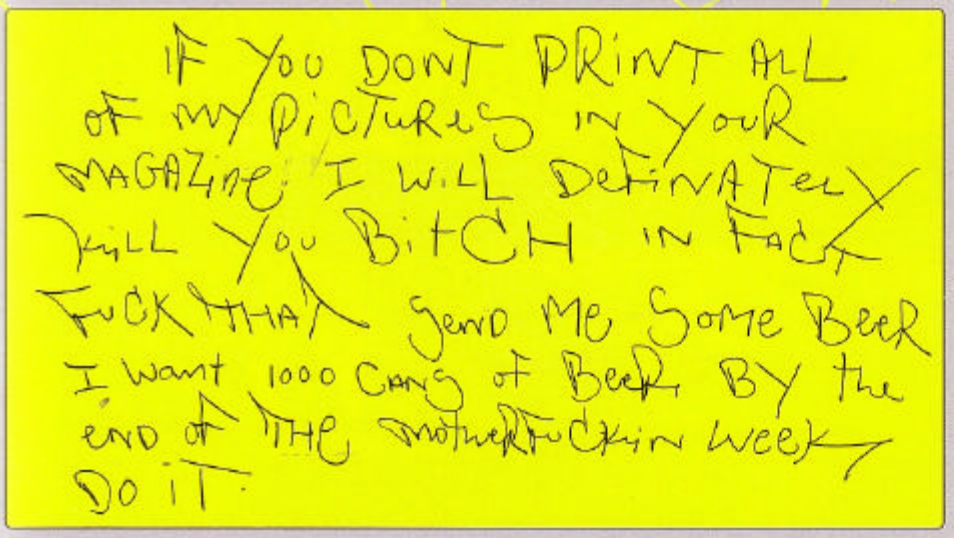
WOE *WUFC* Stockholm 2000



OKER London 2000

Before we start

We, the Bombteam do our utmost best to provide you with a regular graffupdate and from what we heard we usually succeed. The thing is that while most readers enjoy the ride some of y'all are offend by not getting any or even worse not enough play in our mag. We said it before but we'll repeat it again; Bomber is an international graffiti magazine. We'll focus on the dutch scene cause that's where the heart is but besides that we try to give you an insight on what's going on in the rest of europe. With what we take from the crates of photos we receive every issue we make a mix that we feel appeals to an international readersflavor. It's as simple as that. We want to make a magazine that's interesting for people all over europe from Helsinki to Berlin to Madrid to Toulouse to Antwerp to... get the point? The only borders excisiting are the borders on the map so the bullshit we give certain cities or countries a special treat isn't what's going on. It's a matter of the support you receive from a certain spotter, writer, crew, city or even country combined with the quality and quantity of the stuff that's been send. After all we depend on the stuff that's comming to us. What I'am trying to say is that it's impossible to create equal chances for all. Cause the circumstances for equal chances can't be controlled by us; it's up to you!
Unfortunately it's already to late for me as I received several threats already, and one of them is published here.


IF YOU DONT PRINT ALL
OF MY PICTURES IN YOUR
MAGAZINE I WILL DEFINATELY
KILL YOU BITCH IN FACK
FUCK THAT Send Me Some Beer
I Want 1000 Cans of Beer BY the
END OF THE motherfuckin Week
DO IT

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Flicks
Dare to give it a try and send in your flicks (details written on the back) with the request to be published. If you search for a serious phototrader you must not hesitate and contact us, we'll probably have the biggest graffitiphoto-collection from europe not to mention our pin up collection! We like to welcome you from wherever you are to hook up!
Send your flicks, drugs and girlfriends underwear to:

Bomber Flicks
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3430 AG Nieuwegein
Nederland
E-mail: flicks@bomber.nl

BOMBER is an international writers magazine so we love to welcome everyone from allover the planet!

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Next issue
We'll hook up with RIGHT [EVK TRT] for an interview and we'll have an incredible BOMBER poster by TD and VIM crew, there's a contest and we might have, after years of research, the B4-test; Bomber's Best Beer Brands so watch for it.

Great trainwriters of the 20th century
More news on the Bomberbook and a contact-request-list will be on our website at the end of october! So keep updated on what's going on with the book and check www.bomber.nl

Trains

The Netherlands

EVK *EVK* Rotterdam 2000

TROUBLE 2000

BAK *PBS* running 2000

BIG *OD* 2000

NITWIT ODES FUKT Tilburg 2000

SLUGS *DID* 2000

KATSH Rotterdam 2000

"This shit ain't funny guys"

GOSIPONE *NS3D* 2000

LIEN *THT* Utrecht 2000

JAKE *AOD* **MOON** *DSK* **LOBA** 2000

EVKAOS *EVK* Rotterdam 2000

KRISE *DRS GAP* Italy 2000

BREAK *DOS* **DUBS** *DRS* Rotterdam 2000

WASTE *APS* Rotterdam 2000

SKE *MH* Amsterdam 2000

GOTHAM and **CASE** *TH KN* Den Haag 2000

KERS *BTP* running 2000

RISK *TK WODAS* Belgium 2000

SW and **SIRES** *ZOZ* **HEOR** *SW* Utrecht 2000

SIRE birthdaypresent 2000

SHABONE 2000

Graff'on film

Video killed the Radiostars

[All videoreviews by the Magical Mystery Mike]

Dirty Handz 2

...and the saga continues! While you were probably still cleaning your hands and your tv from jerking off on Issue 1, the Dirty Handz producing team was already busy with working on the sequel which is finished and knocking on your door right now! Get ready for a quick quality review and learn why it's worth buying Dirty Handz #2!

First of all, I want to point out that this is the most professional video-production released until now, and any kid that likes to put out a movie himself should realize that it takes a lot of time, effort and motivation to work out something nice - its not done by just sitting at the station, filming some trains and earning some easy money this way. In fact, Dirty Handz #2 (from now on just DH-2) is pushing up the quality level to another dimension and I'am already looking forward of what's going to be released next!

FLUS *TSK Paris 1999*

Talking about the contents, this movie has an excellent selection of live-actions in yards, subway-tunnels and streets plus the usual bombed trains in service feature. It seems Paris most active writers and crews decided to support the DH-2 project with their best video-material and believe me it worked out! Witness the most crazy and outrageous treatment of public and private property you have seen so far - damage documentary at it's best! Therefore I don't really need to note who is actually involved because you can expect all the famous names known from french magazines, but finally you see it all alive and it seems some stuff is even more juicy and colorful than you could have imagined.

T2C Paris 2000

All in all, this movie is 100% worth to buy and I'm sure you won't be disappointed! It's rather possible that you will get addicted to this serie, cause the preview of DH Issue #3 is VERY promising: an all-out interrail video!

Mission Impossible

Guess what? The title sums it all up because being a train writer in Madrid is really a tough mission and deserves at least Secret Agent techniques to enter yards and hit up a panel on your favourite surface: trains and subways! Is this the reason why the average graff tourist and interrailer highly avoids to paint Madrid Subways ?

BURNT *Madrid 2000*

Well, this Graff Video shows it's possible and it can be done, it's probably just a matter of being crazy or not. While the intro drops ya some nice live-footage of what can be expected later on, the main movie is basicly splitted into two parts: the commuter trains and the madrid metro! STOP - now don't skip the first part, just to see the Subway Styles, cause you would miss a lot of nice stuff, live bombing at night and in daytime which lets you witness the reaction of normal people, plus certain suicide backjump mission. Is there a better feeling to see a freshly painted train getting alive and into service? Note: this first part was probably just a warm-up for the second one, the Madrid Metro Madness! Prepare for an exclusive visit to the subway tunnels and yards deep under the city of Madrid and virtually join up with local graff gangs to explore a new territory, the underworld of Spain's capital city! The Camera-man really tries to catch up with the atmosphere inside the tunnels and also films the surroundings of each spot and lay-up. This way you'll get a good insight of whats going on and how real writers do it! Especially enjoy that crazy episode of writers doing backjump pieces in an underground subway station including normal passengers sitting in the station and the subway itself, plus the Conductor stepping out of his cabin, but cannot do anything against this ruthless attack of damage!

Before I am telling you too much about the movie contents, I suggest you pick it up at your local dealer and enjoy it yourself. But take care and remember to set up a meeting with Ethan Hunt when you plan to visit Madrid!

Men in black

UWAGA! - this video contains real damage in all aspects and a parental advisory is highly suggested. "kids don't try this at home!"

When the MiB package arrived at my appartment, I was very excited what to expect from this release being the first graff video from poland. Would there be a difference to west-european-productions? Yes, there is - but in a positive way: MiB allows you to dive into a whole different world, taking you to the front far east in europe where graffiti is alive and kicking. Everything is a bit rougher and violent there, you might even be shocked by the senseless destruction of transit property including a train being set on fire!

Actually this movie is a perfect introduction for tourists planning a visit to Gdansk City which is situated at the coast of poland and is easily accessable by train or boat. Prepare to take a lot of paint with you, cause the buff seems to be lazy over there and the PKP lost control over its train system to a certain gang called EWC which seems to be all city with a lot of street-boming and a crazy amount of trains. If you like well-designed wild-style panels aswell as rough bombing styles, you'll definately enjoy this video! Prepare for a lot of live-actions, interviews with buffing crews and the vandal squad (unfortunately without subtitles...), madness destruction missions like mentioned above and a relaxed update of whats in service over there.

As a final note, its nice that east-european writers do professional movies too in order to support their local scene and letting us know that some dope shit is going on over there. Noting the amount of videos released these days, it's very possible to stay at home and do a visual interrail tour through europe in front of your tv, armed with chips and beer instead of spraypaint and guns...

COLT45 *EWC Gdansk 2000*

2x Dope

We're all stars in the Dope Show

KILO *ACD VMD 70's* Italy 2000

KILO *ACD VMD 70's* Italy 2000

HEOR *SW* Sweden 2000

HEOR *SW* Sweden 2000

DUBS *DRS* Helsinki 2000

DUBSTR *DRS* Helsinki 2000

NITWIT Barcelona 2000

NITWIT Paris subway 2000

DOWNER *DOS* Helsinki 2000

DOWNR *DOS* Helsinki 2000

Trains

Copenhagen Malmö Götenborg Stockholm Oslo Helsinki Espoo

Northern Europe

CEN and **GOOFY** *ALL* Oslo 2000

PHILLY *HNR DSF* Stockholm 2000

MEZZ *TD* Stockholm 2000

Staying Alive **BEE GEES** Copenhagen 2000

KAEY *TD VIMOAS* Stockholm 2000

HEDN *AOD* Copenhagen 2000

AVIER *VIMOAS* Copenhagen 2000

NOOIT *VIMOAS* Copenhagen 2000

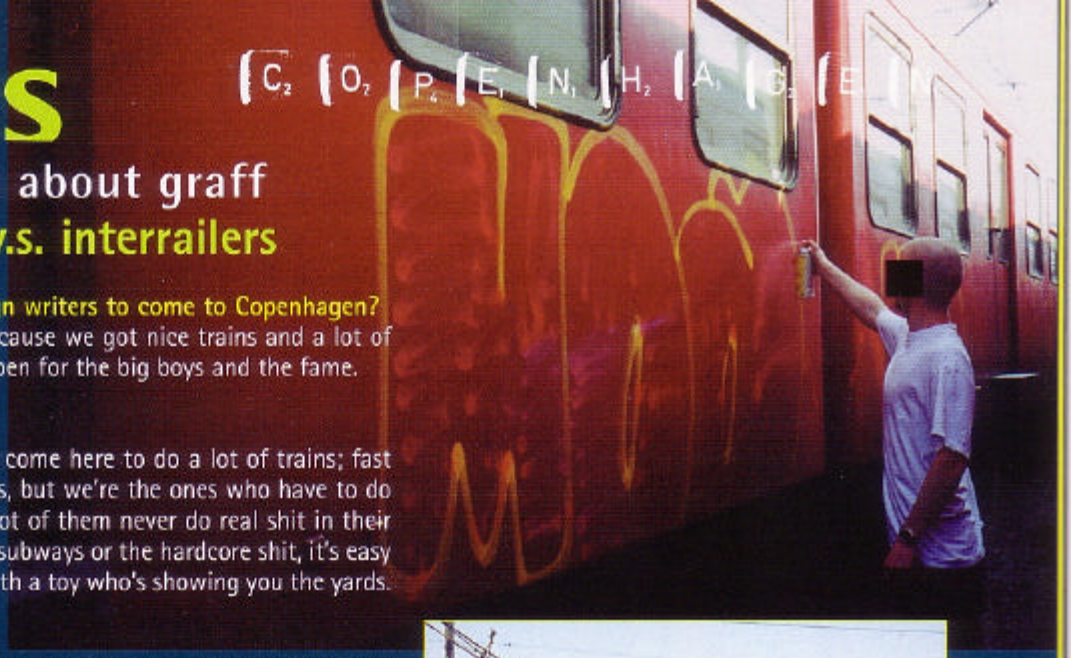
ALL *ALL* Oslo 2000

ROCCO *APS* Finland 2000

Words

Let's talk about graff

MINS from the MOAS v.s. interrailers



BJ What do you think attracts the foreign writers to come to Copenhagen?

M I think people come to Copenhagen because we got nice trains and a lot of toys live here; their doors are always open for the big boys and the fame.

BJ How do you feel about it?

M I dislike it because a lot of people just come here to do a lot of trains; fast silver, or fucked up one man whole cars, but we're the ones who have to do graff here for the rest off our lives. A lot of them never do real shit in their own countries, they do wack trains; no subways or the hardcore shit, it's easy to come to Copenhagen and hook up with a toy who's showing you the yards. That's what's happening here..

BJ Can you give us some examples of actions you strongly dislike and why?

M Yes, this summer a lot of french writers came here only to do whole cars. Why aren't they doing whole trains at home on their subways? I mean there are a lot of subway lines in Paris but you never see those people doing them!

BJ Isn't it just a matter of taking it (the interrail wave) as it comes?

M I can only give my comment on it because it's not going to stop. If people go to other cities to paint it's cool but do graff with your head and not with your dicks.
If I go to another city off course I want to paint, but it's not my main target. It's more fresh to chill with cool homies and if a do a piece I try to do a nice one instead of 10 ugly ones.

BJ Do you think graffitimagazines are responsible for the interrailers movement that takes place every summer?

M Nowadays people just go around looking for fame in magazines and movies while it's about doing graff with your hearts instead of looking for fame. A lot of graff today is about making money like graff-related clothbrands, graffmovies, graffcops, fatcaps and the list goes on..

BJ What's the thing you hate the most about the situation in Copenhagen?

M A lot of shit is done over-here but the most looked like shit, only a few good writers are left to do the hard work in Copenhagen. I mean people like Cave, Rens, Sabe, Pes and Rezen. This are the real deal people, not the sell out movie stars. They gave Copenhagen so much. Where is the respect for people like that?

BJ Is there a message you wanna give to the public?

M You're nobody till somebody kills you, do graff with your hearts...

Trains

The Netherlands

BAIL *ZOZ* and **TROUBLE** *ZOZ* Rotterdam 2000

RATS 2000

HOND *NS3D* Rotterdam 2000

VOE *DWP* Madrid subway 2000

MEIZL *DWP* Madrid subway 2000

RAID *EVK* Stockholm 2000

WASTE *APS*, **KRT**, **DEVSR** *KHM*, **WHOPS**, **GERSR** *KHM* **SEGA** *WDCWK* 2000

GOSIPS *NS3D* Rotterdam 2000

RISE *KN* Roma 2000

KRISE *DRS GAP*, **DOWNER** *DOS*, **MILE** *DRS GAP*, **FICKZE** *DRS GAP* Rotterdam 2000

HERR and **STAR** 2000

WDF running 2000

WODAS *WODAS* Rotterdam 2000

WEKS *TPA* **JALE** *TPA* Rotterdam 2000

NOWA Rotterdam 2000

THE ICK *OD* 2000

DOS *DOS* 2000

Words (S1 T2 O2 R1 Y10 T2 E1 L2 L2 E1 R1 S1

Let's talk about graff

A Norwegian trainbombers story

I woke up around 5 o'clock on saturday morning, turned on the tv and lighted up my "morning" cigaret and had some coke, there was only "snow" on the tv. I got a bit annoyed but what can you expect so early in the morning in norway? I took on my shirt and socks, started to "clean the room for evidence" and picked out the colors I wanted to use. Black for outlines, white for filling in the 3d highlights, orange for doodatts and pink for background. That should be the best color combination cause all the paint I had left was another pink!

After eating I was ready for action, I just felt like John Rambo in Rambo part 2 when he ties up his shoes; in other words I felt like a "real mean killing machine", except that I was only going to paint for 10 minutes, but, so what? Anyway, the time started to drip out so I had to hurry a bit.

15 Minutes later and a little colder I saw Phil on the buss stop. He pretended he'd lost some money under the bus so the driver had to wait for me! We're there, at the main place off our target. As far as we can see there are no undercover cops or guards, so we started to shake our paint heavily, cause as you might know felton eats shit if it's below 20 degrees outside. There it was, the subway. Phil walked up to see if the driver could be a problem, he wanted me to take a look, but since I stood on the side I only could see his back and I could see that Phil didn't want to be there for a long time so I said: he's cool, let's do this one. If we didn't we had to wait for half an hour till the next one came in.

Okay get the gloves and the masks on and we're ready for action. We climbed down without making any noise, all the way to the 3rd car and started to paint.

Both Phil and I had a bad feeling about this so we stopped for one minute and suddenly we heard someone walking inside the car. We could see the driver was looking if some one was painting. We wanted to get finished so we sat down one more minute cause he was the type of driver we didn't' wanna fight with; 1.90 mtrs. big and almost just as big over the shoulders.

We started again, finished the filins, doodatts, 3d and were just about to start the outlines... With a big 'kaaschmmokk' the doors opened. Phil and I were standing on each side of the door, and we each grabbed a can in case he wanted to fight. 'heeeey you little pricks, wat the fuck are you think you are doing?? Stop that now, at once!!! I'am going to call the police if you don't get the hell out off here!!!' Then suddenly he grabbed a bottle and threw it after us. Phil got real angry and started to scream back: 'if you don't shut that fuckin' door, I'am going to kick your ass!!! That was plain stupid as the driver jumped down on the track and said: okay; come on! Oops!

We both jumped over the fence, grabbed some rocks and threw them after him. We took pictures off the unfinished wagon and ran away! I went home and Phil went to his place, we needed some sleep. 12 O'clock the same morning. I met Phil on the same buss stop, but this time I was there first. Finally the bus showed up with a 20 minutes delay. On saturday there are so many cars on the roads even worse than in the rush hours. Anyway, we went to the city again, and we took the subway to the paint store. There it was; 'the unfinished tht subway' That was strange, but at the same time funny. Normal when you get noticed the car runs straight out off service, but no; not this one. There on the subway station I felt like it was mend that the panel was part off the car! We went to the hardware store, straight to the painting department. We grabbed two black Quick spray cans, and putted only one up in the shelf again, with other words, we had been stealing!

Anyway, we started to find out when the subway was supposed to be back on the end station, and we went up there again! 30 minutes later the car came in; with the same driver again. He stepped out off the car and walked around the platform enjoying the nice weather. We jumped down again and we got finished after all but when we started to take the pics he noticed us again! He ran between the cars and looked at us like he knew us and then said: 'oh no, not you guys again.. don't you ever quit doing this stupid things?'

Phil said to him: 'Go fuck yourself! don't bother, it's not your job to annoy writers, it's the vandalquads work so go back to your job' and we ran away for the second time within a few hours. We were happy; we didn't wasted any paint, got the photo and didn't get caught; "mission completed"! Maybe it's easier to say: painted, ran, painted and ran!

Trains

Paris — Toulouse — Bordeaux — Marseille — Rome — Milan — Bologna — Barcelona — Madrid

Southern Europe

CAINE and **DECAP** *1K WODAS* Paris 2000

THE C4 CREW *C4* France 2000

VINO *TSK* Madrid 1999

DAZE *VMD 70's* Italy 2000

BUNY *KR2* Madrid 2000

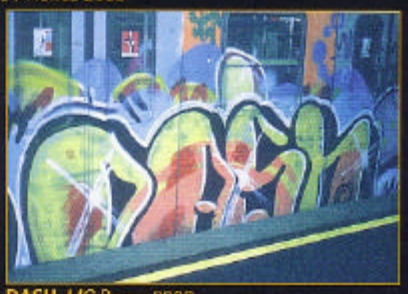
HIPY *LT27* France 2000

MAGIC GUYS *MG* Italy 2000

THEC4 *C4* France 2000

TAILOR *MX FYA* France 2000

ASTRO *TPC* Belgium 2000



DASH *MG* Rome 2000

GURU *LT27* Paris 2000

SEW *LT27* **LT27** Paris 2000

Dutch Masters

on the Brick and Stones

DILDO *MH* Amsterdam 2000

DR JAY and **MICKY** *TFP* Amsterdam 2000

GEK *FDL* **KAS** *ETN* **ANUS** *FDL* Den Bosch Hall of Fame 2000

I LOVE **FINLAND** by *MOL* Den Bosch 2000

A-TEAM Holland 2000

SWA *MH* Amsterdam 2000

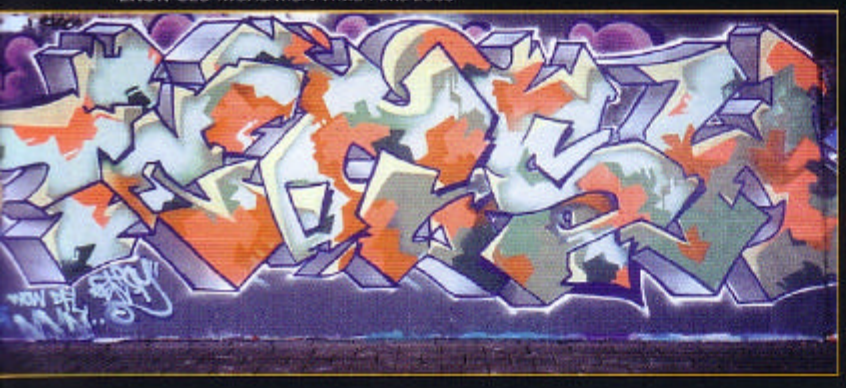
SMITHERS FETISH *TSF NNN* characters by **COSH** 2000

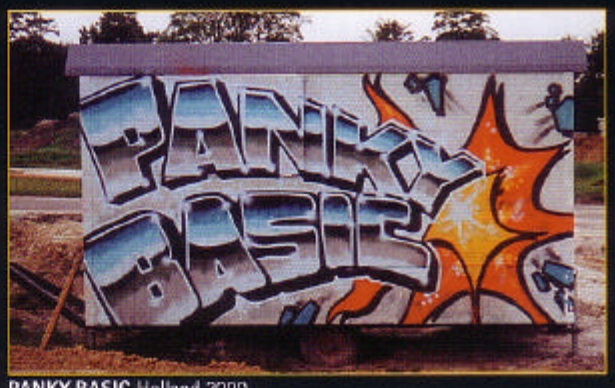
SACER JAYTEE KRAZE *GVB* **MICK** *TFP* Amsterdam 2000

ROS BOOT 2000

DOS DRS *DOS DRS* Helsinki 2000

EROR CES *MOAS MSN VIMS* Paris 2000





PANKY BASIC Holland 2000

SHAVE *MSN WOW* Utrecht 2000

Wholecars

Ultimate Graffsports® presents big paint spenders #1

MOAS VIMS *VIMOAS* Copenhagen 2000

OVNI *GAP* Milano subway 2000

VIMS *VIMOAS* CARL *TPG* London 2000

MIRROR *ALL* Copenhagen 1999

Y2KIAS *Y2K* and *KIA* Dortmund 2000

TED *DSV* VELS *NER* ODEN *NER* HOOLS *SW* first married couple wholecars painted in the south of Sweden 2000

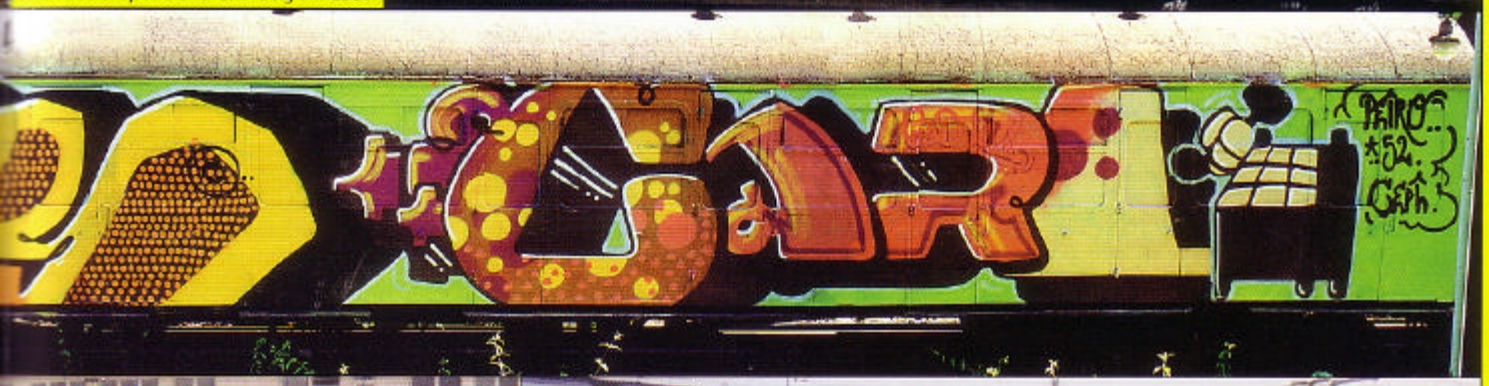
Wholecarmission Stockholm 2000

KIAcrew in full effect Helsinki subway 2000

ALLCREW *ALL* Oslo subway 2000

ROA WEM and RAGE *DSF*

Characters by *T?C* and *GAP* Belgium 2000



C4 *C4* Paris 2000

VIMS *VIMOAS* Copenhagen 2000

OBEE *TD* Stockholm 2000

...bourg 2000

T?C *T?C* France 2000

Report

Spread the Word...

Words from The WallStreetMeeting Team

The fourth international WallStreetMeeting has been a great success for the makers of the festival, but also for the Hip-Hop-Culture, though there were some people doing destructive things instead of being creative. But nevertheless it has been a great festival.

After the troublemakers caused some negative media we made things clear.

WON *ABC* and **DARE** *TWS* WiesbadenJam 2000

TOAST *TWS* WiesbadenJam 2000

WON *ABC* and **SWET** *TWS* WiesbadenJam 2000

Over two days we had about 9000 people from all over the world here at the Schlachthof to support our demand for the maintenance of the huge Graffiti-Hall-Of-Fame. Hundreds of burners have been done. The success of the jam shows us how important places like the Schlachthof for our artform and the Hip-Hop-Culture are. We still demand: maintenance of the Graffiti-Hall-Of-Fame and reculturing of the empty buildings in a social-cultural context.

But although the jam was a great success the city still wants to tear down the halls. So we need your support. Write an E-Mail to the addresses mentioned right and please write and send a letter to the local newspaper (address mentioned right). Tell them how the Meeting was for you and what places like the Schlachthof mean to our culture. Demand the maintenance of the HOF!!! The halls and walls must stay!!! Together we stand... Keep Hip-Hop real and positive!

Peace - WSM-Org.

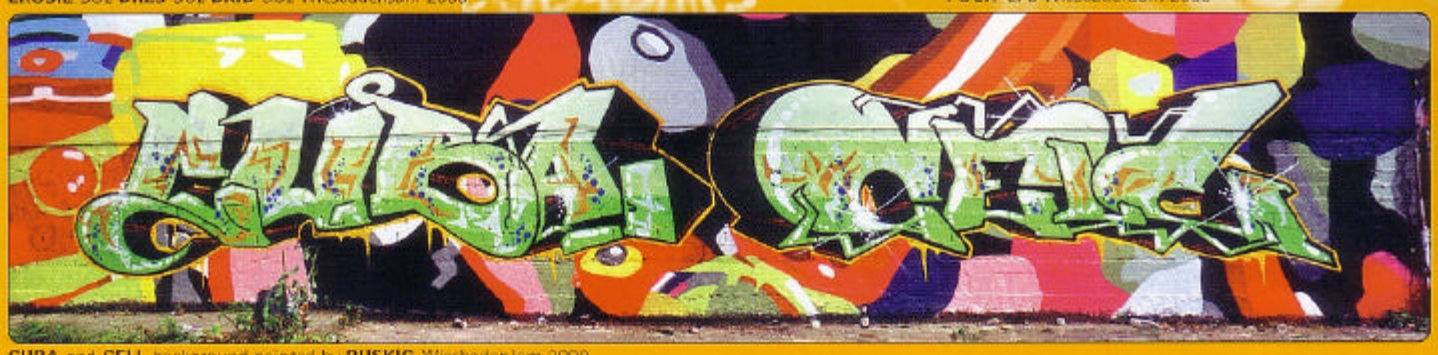
Andrea.Schoenfeld@wiesbaden.de
Marita.Likfeld@wiesbaden.de

The local newspaper:
Wiesbadener Kurier
Langgasse 21,
65183 Wiesbaden,
Germany, Att.: Leserbriefe

www.WallStreetMeeting.de

EROSIE *SOL* **DRES** *SOL* **BKID** *SOL* WiesbadenJam 2000

POCH *CP5* WiesbadenJam 2000



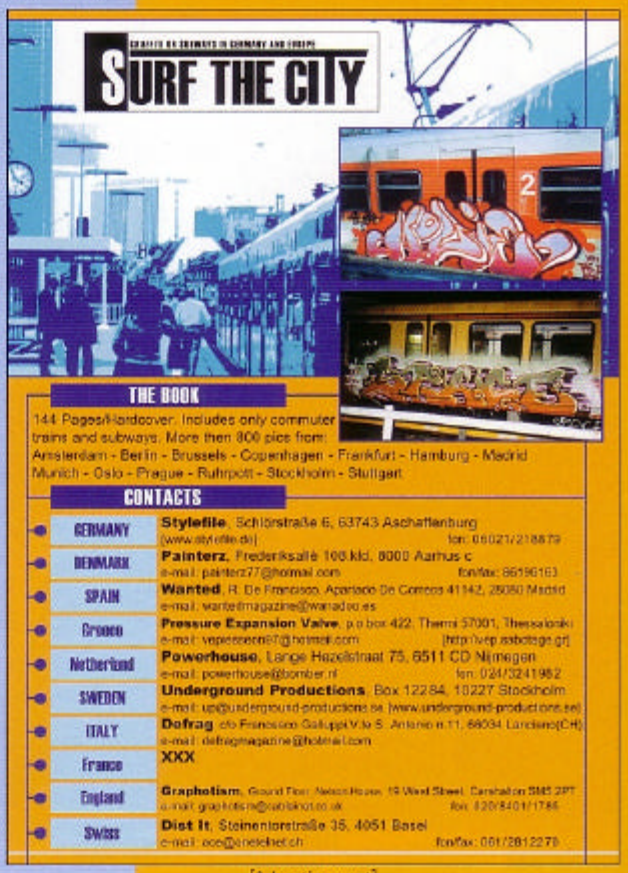
CUBA and **CELL** background painted by **RUSKIG** WiesbadenJam 2000

SWET *TWS DAM* Switzerland 2000

CUBAS *VIMOAS* Stockholm 2000

QBIK *PYC* Sweden 2000

GAMES *TWS DAM* Denmark 2000


SURF THE CITY
THE BOOK
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Amsterdam - Berlin - Brussels - Copenhagen - Frankfurt - Hamburg - Madrid
Munich - Oslo - Prague - Ruhrpott - Stockholm - Stuttgart
CONTACTS
GERMANY Stylefile, Schlönstraße 6, 63743 Aschaffenburg
DENMARK Painterz, Frederiksallé 100,kld, 8000 Aarhus c
SPAIN Wanted, R. De Francisco, Apartado De Correos 41142, 28080 Madrid
Greece Pressure Expansion Valve, p.o box 422, Thermi 57001, Thessaloniki
Netherland Powerhouse, Lange Hezelstraat 75, 6511 CD Nijmegen
SWEDEN Underground Productions, Box 12284, 10227 Stockholm
ITALY Dofrag, c/o Francesco Galluppi V.le S. Antonio n.11, 66034 Lanciano(CH)
France XXX
England Graphotism, Ground Floor, Nelson House, 19 West Street, Carshalton SM5 2PT
Swiss Dist It, Steinentorstraße 35, 4051 Basel

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ESHER *UA FBI* Toronto 2000

MILK *TFP* FUME *NUT MSN* Paris 2000

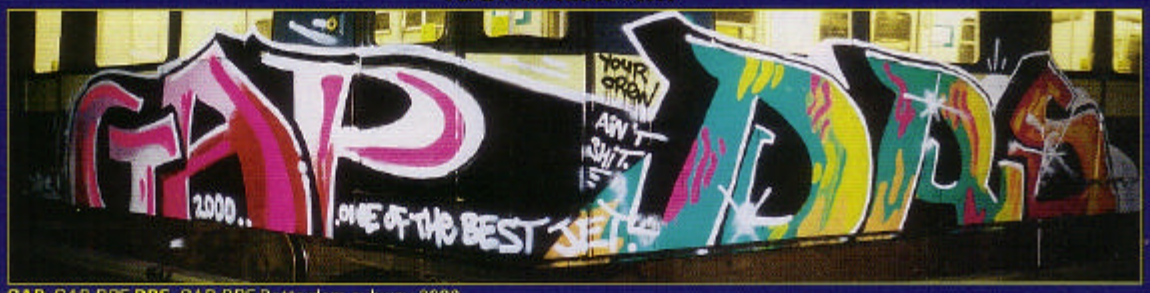
CIRCLE *AIO* KNOW *COD* from New York, Stockholm 2000

Trains

The Netherlands

THTSK *THTSK* Utrecht 2000

FUPLA *FM* Rotterdam 2000



GAP *GAP DRS* **DRS** *GAP DRS* Rotterdam subway 2000

DECAP *1K WODAS* Rotterdam 2000

BIGS *OD* 2000

RIGHT *EVK* **EVK** *EVK* 2000

DAISIE 2000

KETCH 2000

EYS CAINE KITS OSEY RISK all *WODAS 1K* Holland 2000

STRESS *NS3D* 2000

KERK *BTP* 2000

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PURA *DAL* 2000

DUBS *DRS* **MRINTRO** *DOS* **DAIR** *ZOZ* Rotterdam 2000

DOAPH 2000

AODS 2000

JAY *CDC* **CHUK SLUGS** *DID MRG* 2000

DRMcrew

Berlin's TrainBomberscrew

BJ When and how was the crew founded?

DRM DRM was founded in the summer of 1996. Some of us only got together because they were involved in Graffiti, and some others were good friends. Therefore DRM-CREW was founded by TOK, MARE and BOOM. The main thing was to create a group of good writers. But the most important paintsurface should be trains only. No matter whether Berlin or foreign railway-systems!!

BJ Who are in the DRM crew?

DRM DRM-Crew consists of TOK, MARE, RUZD, RAGE, MICRO, AREA, SAM. Otherwise known as SPORT, ACE, FREAK, and DAVIS. DRM is a crew which is formed by stricktly Berlin writers. For us it's very important always to be in contact with each other. That's the reason why we are not interested in writers from other areas. Also the most crew members are friends for years. DestRoy-Masters is one of the wide varieties of meanings. You can call it Da Real Mad's, DReaMers or Deutsche Reichs Macht. Whatever you want!

BJ From which part of Berlin are you and describe us how it's like living there?

DRM All DRM members are writers from the "Wild-West-Berlin". Only 1 member is from the "crazy-eastside-Berlin".Living in Berlin is very exiting. But it is a pity that there are 2 much guys, armed with spray-cans, going into the yards and destroy them with ugly 2- or 5- minutes silver shit. You can't stop this development, because Berlin is a big city with a lot of yards and lay ups. So it's very difficult to keep a good view over this system. There are so much writers and everyone will do the same shit.
But what's really fucked up, is that Berlin is the city of the empire. So there are 2 much cops and strickter laws now. That's the reason why we often travel to other cities like: Stuttgart, Hamburg, Frankfurt, Munich and much more... Paris, Amsterdam, Rome, Prag and Copenhagen are our european aims.

BJ Berlin has it's own status in the international graffiti scene, how do you look at that?

DRM You're right. But this status gets lost more and more. There isn't enough new blood with good qualities. The young guys often try to copy good pieces, but there are 2 many wrong examples. They only see line-pieces (today the most are ultrafast quick-pieces), then they take a silver and a black and do the same. They've got no motivation to go outside and paint some more lavish pieces. In the beginning we did the same (I think that's normal), but when time gets by the quality becomes higher as your own style developes. We'll see what's going to happen in the next years with da newjacks (your actual shit is wack).
On the international aspect we'd like to say: Berlin burned it all, in both Style and Madness (Thanx to the Berlin Roots for showing us the way of the game and to some young terrorists like Mr.FREAK who sets the norm of trainbombing).
We also think that Berlin needs a lot of own Graffittimags because there are many guys with a swing like a king and they produce so much burners at walls and trains; that shit has to be publicated.
Overkill, True2the Game, Hard2Burn and Backjumps are the most famous of the Berlin magazines.

BJ Can you give us an insight on the various trainlines?

DRM In Berlin all kinds of trainlines exists. The S-trains (15 different lines), the Subway (with 10 lines) and the Regional lines.
Hitting trains in Berlin is connected with a lot of patience and perseverance. Sometimes you can check out from place 2 place and still none of them is possible to paint.

DAVIS Berlin S-train 2000

MICRO Berlin subway 1999

FREEK Berlin S-train 1999

RUZD79 Berlin S-train 1999

RUZD MICRO and SDK Paris 2000

Security-guards in all yards and lay ups are the main reason for this situation. Only the fact that there are so many different places in town, makes bombing trains possible at least. The access to the trains isn't a real problem. Only some special places are saved with high fences. The subway is secured by the police and special subway guards. But nevertheless the subway is more bombed than the S-trains. The most subway spots are in the underground. That's why they can't check this places all the time. But you can never be sure wether the cops didn't set a trap. You'll always have to keep your eyes open. For the most trainactions we're planing not more than 10 to 20minutes. Only sometimes there is the chance to stay longer (what depends on the place we're going). But the biggest problem is the hard buff. 2 years ago the so called city program "ACTION-CLEAN-BERLIN" has started. There's a contract between the City Council and the Transport Services that trains covered with graffiti shouldn't be in traffic. In the last 2 years bombed train hasn't been in traffic more than 1 day!

BJ How's the situation in Berlin these days?

DRM After the city was re-united a real flood of west-Berlin writers came to east-Berlin. The system got out of control at that time. It was very easy to paint in the east now because before the city was re-united there were only a few writers living in east-Berlin. And not all of them painted trains regularly. Nowadays the eastside yards are totally destroyed. But apart from that there aren't much differences between east-and west-Berlin.

BJ Is Berlin part of the international interrailers tourguide?

DRM Yes, of course! But it's not so easy for guys from foreign areas to come up with some trainpaintings on their own. These guys often get chased by the guards or the cops. Okay; what the OMT-CREW has shown us was very enviable at that time. But what it was like in those days, is totally impossible today. You can't go into a Berlin S-train yard and paint 1 or 2 full color burner WC's. But you have a chance to paint a full color whole-car less then 3 times a year.

SPORT Munich 2000

MICRO Munich 2000

DRM and DAVIS Paris 2000

RUZ079 Berlin Local-train 2000

DRMcrew

Berlin's TrainBomberscrew

For us it's very important to paint our own local steel. But hard times makes traveling to other cities necessary.

BJ DRM seems to be only hitting S-trains and Subways, why do you take so many risks for trainmissions that might only exist on photo as it might get buffed instantly?

DRM Oh,we can't tell you the real reason for this. Maybe we're all totally insane?! Most people say it's only for the ultimate kick. Okay, at least that's not wrong, but for us it's more important to make a good piece in a short time. Normal people can't understand what we're doing. They can't recognize the creativity which is necessary for a good trainpiece. Hall of Fame pieces sometimes are very nice,too but that's not our mission!!!

7BJ New York WildStyle seemed to be very dominant for the development of Berlin Styles - do you believe it's important for a writer to study a style that's 20 years old or do you think it's better to try something new?

DRM Every writer's style is basically based on the old New York styles. New York was the foundation for us, that's clear! Some of us try 2 hold on the N.Y.-style but we also share the opinion that a personal style has to be developed too. It's important to see varied new styles with a little bit of originality and crazy swings. So it will be never boring!

BJ How does the style topic live in the DRM crew?

DRM Every crew-member has a different idea of the perfect style. In a discussion about style you can get into an argument for hours. But we all share the same opinion; painting a very good simple style is one of the hardest task.

BJ Do you have any words to the international graffwriters scene?

DRM Fuck all ya Vandal-Squad dumbheadz; all cops are bastards, Da Reel Mad's straight outta bario!!!!!!!!!!! Shoutouts 2: MRN, KMB, BNDNS, PLB, LBS, AOD, BASF 13, SDK, TVU, BYB, PKK, QMZ and all ya crackniggaz who play the same game...

DAVIS Munich 2000

RUZD79 Paris subway 2000

RUZD Berlin S-train 1999

FREAK Berlin S-train 1999

RUZD subway, Frankfurt 2000

RUZT and **DAVIS** Paris subway 2000

MICRO Ber-a-line, Paris 2000

RAGE bombersketch 2000

Trains

The Netherlands

COLOR ME BADD 2000

EVKAS *EVK* Rotterdam 2000

EVK *EVK* Rotterdam 2000

KRISE *DRS GAP* **DJA** *DRS GAP* France 2000

RIGHT *EVK* Rotterdam 2000

DUBSTR *DRS GAP* Copenhagen 2000

LORD...

FINESSE *BTP DRS* Den Haag 2000

BIGS *OD* 2000

Words

Let's talk about graff

We had a talk with Loomit about Graffwriters, Gr

BJ When was your first commercial job?

L I started bombing in 1983 and was lucky to get my first payed job in autumn the same year.

BJ What kind of commercial job did you do and how did it went?

L It was a background for a photoshoot. The fact, that my Mom was the director helped a bit and to paint just a Mickey Mouse wasn't too hard at all.

BJ Is seems you do but nevertheless; Can one make a living out of being a graffitiwriter or does the word graffitiwriter sounds a little misplaced here?

L I'm totally okay with the word Graffiti-writer, since most of my jobs are spray-painted surfaces, that contain styles. It seems more and more clients are aware, of what they get and the typical combination of 3D letters, backgrounds and my characters is a good device for all these different jobs, I do. The only thing I'm really in, besides Graffiti, is my family.

BJ How serious do you take graffiti; as a job, as a serious art, does your strive for perfection ever gets in your way?

LOOMIT *UA, FBI* and **DEJOE** *A-ISM* France 2000

L To make it simple: It's a lot of fun. Of course it's handy to make a living with it, but I enjoy much more the fact to meet friends and work with theme on own projects. That's the huge difference to classic painting: you work together on one painting, no boss, every idea, that's good ,ads. So I see it as a "self-pushing" cooperation, where you give and get influence at the same time. I simply have a lot of passion for it.

BJ What's the reason you get so much play on all the jams, can't think of a jam you didn't paint and how is it possible that people from all-over the world find you and invite you?

L Well, that's more a question, to the people , who invite me. It just doesn't take a lot for them ,to make me willing to come. Travelling, meeting interesting writers, work with them and get everything paid is just something, I can hardly resist.

CODEAK, DAIM, ESHER, GOR, LOOMIT, SEEMSO and **TASEK** Bronx, New York 2000

LOOMIT 2000

TOAST and **SWET** *TWS* Swiss 2000

ROXY DATO *WB TOYS*

MAIN *CDC* Helsinki 2000

NOIS *CDC* Helsinki 2000

KAOS POET *GFA TC5* Berlin 2

raffjams and Graffmoney

BJ Don't you ever get the feeling the jam-sessions get too much, like that your name is on too many flyers; do you ever say NO!
What did all the painting on jams or commercial jobs brought you till so far? Money, freedom? Friendship?

L No money but a lot of painted pieces, with a lot of cool guys. Also all the funny stories around it, from the places, where you stayed. It's a pretty adventures life.

BJ What was the best jam ever (I mean the biggest or farrest, wildest or whateverst?

L Well the farrest will be Auckland (New Zealand) in August, the biggest was Wiesbaden, but anything else is hard to say. I enjoyed everyone of them, the hospitality, the nice and ambitioned people you meet. It would not be fair to pick something particular.

BJ What was the biggest commercial job you ever did?

L I think ,it's still the wall I did with Delta and Zebster in Kulmbach, maybe not in money, but in size (8 mtrs. by 64 mtrs).

BJ How long is a graffiti-writers live?

L Till the cans are empty...

BJ Can you please give a short response on the words underneath;

- *Munich* My pastoral home, with a lot of general understanding for Graffiti.
- *Internet* Helped to spread Graffiti worldwide and is definitly the biggest and fastest media to present Graffiti.
- *Beer* The unknown liquid, since I'm a waterdrinking bavarian(rare species)
- *Chintz* Best friend for a long long time.
- *Health* A nescesity to paint , so protect it with respirators and gloves!
- *Jörg Haider* The best you can do against this opportunistic arsehole, is to support austrian Hip Hop!

LOOMIT 2000

LOOMIT 2000

SCREW Denmark 2000

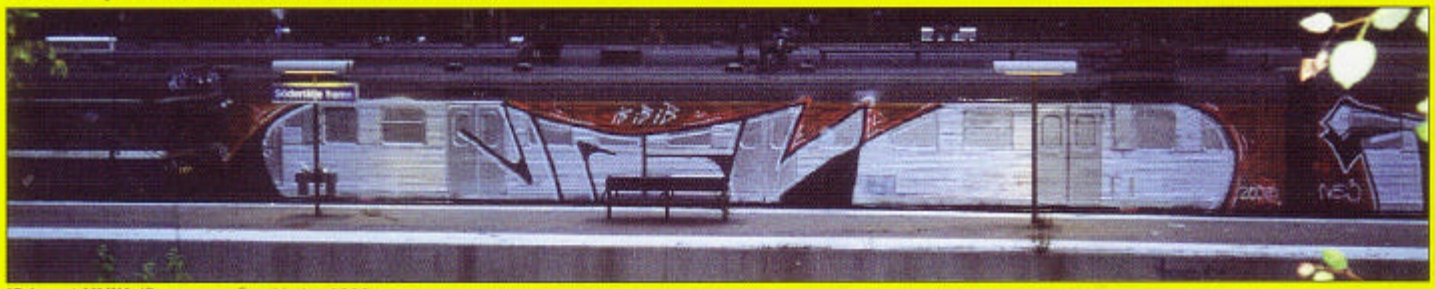
ASS by *PHEO* Denmark 2000

Wholecars

Ultimate Graffsports® presents big paint spenders #2

PIG *RHG* **UNIK** *IB* Stockholm 2000

Married couple one mans **IDA** and **UNIK** *IB* Stockholm 2000



IDA and **UNIK** *IB* one man Stockholm 2000

MOAS *VIMOAS* and **HEAL** *TPG* England 2000

BITCH *EWC* and **AILOW** *EWC* Poland 2000

part of #1 **VINO** *TSK* and **YOLIN** Barcelona 2000

part of #2 **TELOR** *MX FYA* rer-a-line Paris 2000

Prime

The name that became a part of the Dutch Railway Company's housestyle

For a couple of years there's been gossips about a Dutch tagger called PRIME. His name is on almost every train and that's why PRIME appears in the blackbooks of a lot of Dutch trainwriters simply by having tags on the pieced trains! Time for Bomber Magazine to talk with the notorious PRIME!

PRIME this is how we see him running in Holland 2000

I started tagging in highschool when I was about 13. It started with the inside bombing of buses. I was influenced by AMASE from Den Haag and SCAGE from Leiden because both of them were bombing so much it made me want to do the same. SCAGE was bombing the insides of buses in my hometown. We were on the same high-school so we both drove the same buses and I started bombing too and much more. I enjoyed getting known in that way. Then when I got to university and got my free traincard, I moved bombing from the buses to the trains. Still SCAGE stayed a major influence as he pulls out pieces along the Dutch railway tracks all over Holland in a strategic way.

Now I'm a graduated business economic at a Dutch university, specialized in marketing. I visit a lot of big companies in Holland and talk to a lot of high-ranked managers. In a train I become another person, then I only wanna bomb the outside of the train. Then the "Mista Dobalinas" become enemies, because when they see me hanging outside a trainwindow they'll make remarks or even worse. When other people see me they don't care simply because they just don't understand. You only see them looking surprised. At the university I learned everything about "brand-strategy" and that is what PRIME is to me as well; just like a marketeer managing his brand, I manage my brand PRIME.
I've been writing PRIME since 1988 and the last 6 years I've been thankfully using the network of the Dutch railway to get "national coverage" (landelijke dekking) and it doesn't cost me billions of dollars like the mobile phone companies. Once again I confuse people when I write my PRIME tag on a train along with "landelijke dekking". I see people looking astonished and I ask myself what are these people thinking: "Is there another mobile network?" I just love to bomb, that's pure graffiti to me. I don't do pieces because I?m not good at it. My motto is: "if you do something you have to do it right!" I wasn't satisfied with the pieces I made so I'm not doing that anymore. Bombing on the other hand that's something I'm good at. I try to do it strategically. On each train on both sides I have to do at least 2 PRIME tags. Sometimes people stare at me when I'm walking through the train from one side to the other and then later on it seems I have my face covered with ink. But that can happen when you're hanging out of a train window with a filled marker doing tags at a 140 km an hour. In a relative short period of time I gained a lot of "brand awareness" and that's what it's all about for me; getting up; it's marketing of myself but then for the underground. Sometimes I see PRIME tags crossed out, but it makes me laugh, jealousy is written all over it. Occasionally I run into faded PRIME tags that barely survived a couple of buffs. But that's the cool thing about the tags; the Dutch railway doesn't really clean them and the ink stays on the train even after a couple of buffs.

A couple of times I've been spotted by the driver of another train passing by while hanging out of the window tagging. They blown the horn that is so damn loud as it's so close that it almost gives me a heart attack! Another thing that happened is that I was doing tags hanging outside the window while driving through the Schipholtunnel. Thank god the train wasn't driving that fast. A constructionworker was standing next to the track in the Schipholtunnel and I was hanging out the window really far and we almost clashed; I almost hit the guy, can you imagine?

PRIME "landelijke dekking"

PRIME from which window is he hitting this surface?

SMASH PRIME and **SCAGE** Leiden 2000

Trains

Berlin Hamburg Rome Frankfurt Munich Bruxelles Antwerp London Milan

Mixed Europe

EXPLOITE *GAP* Belgium 2000

MG'S *MGCREW* Italy 2000

VIMS and **MOAS** on the Sussex Roast England 2000

CHINTZ Milan 2000

LEEDS *FYA* Rome 2000

ALLCREW Oslo 2000

AROM *DSF HNR* Belgium 2000

TheWODAS1k DECAP BRISE *WODAS 1K* France 2000

O'CLOCK *LT27* France 2000

ALL *ALL* Dortmund tram 2000

OSEY *WODAS 1K* Paris 2000

SIME *JME* Germany 2000

TAILOR *MX FYA* France 2000

ROSE *OPPTHTS by NEIL* Barcelona 2000

PHORE *CDS* Hamburg 2000

FYA *FYA* Milan 2000

TRAFFIC Paris subway 2000

THE Rome 2000

OSTA *T2C* Belgium 2000

JESUS Germany 2000

MERY *SW* France 2000

KAES *VIMOAS* **HIMS** *AOK* Stockholm subway 2000

RAGE *DRM* Shanghai subway 2000

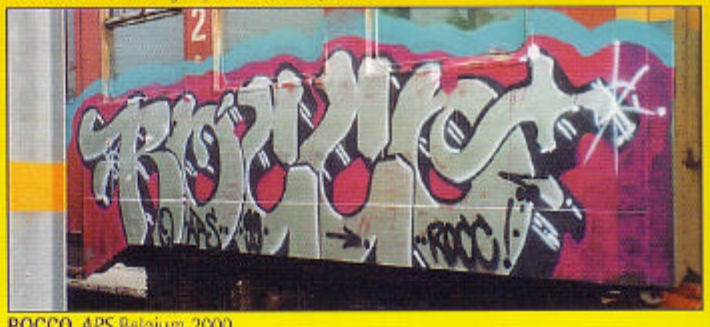
SEW *LT27* new type Rer-a-line 2000

DEK and **OSGEMNOS** Dortmund 2000

SHA High speed train France 2000

ULTRA301 *NSIS* High speed train Italy 2000

TAILOR *MX FYA* Holland 2000



ROCCO *APS* Belgium 2000

MIS silvertrain painted in Curitiba, Brazil 2000

LATEX *EMU* Ljubljana 1999